

BE QUICK OR BE DEAD

비 퀵 오어 비 데드

by Bruce Dickinson/Jannick Gers

〈연주순서〉

Intro → A → B → C → 1. → D → E → F → A → B → C → 2. →
G → H → D.S. → B → to → Coda

〈주법해설〉

스피드가 넘치는 분위기가 무거운 곡이다,

리듬 파트는 파워풀하게 치도록 한다. 흔히 있는 패턴이지만 16분음표의 주법이 많으므로 주의할 것. 물론 베이스와 세로의 라인을 가지런히 한다. C 부분은 대체로 유니즌으로 움직이고 있으나 키크와 베이스의 엄함이 눈에 띈다. 잘 정돈하였으면 한다.

기타는 배경에서 2대 모두 거의 같은 것을 연주하고 있으나 음색을 바꾸고 있는 것 같다. 이와 같은 파워풀한 곡에서는 어레인지면에서 기타의 앙상블을 하기 보다는 이와같이 음색면에서

어프로치하는 것도 하나의 수단일 것이다.

무엇보다 우선은 인트로의 리프를 확고히 해야 한다. 폴링 오프를 잘 이용한 인상깊은 프레이즈이다. 낮은 포지션에서 개방현을 묶은 프레이즈로 비교적 연주하기 쉬운 패턴이지만 약간 포지션 체인지도 있으므로 주의가 필요하다. C는 옥타브 유니즌에서의 프레이즈이다. 간주부분은 G가 기타 II, H가 기타 I의 솔로이다. 양쪽 모두 빠른 연주이지만, 라이트 핸드 주법과 같은 특수 주법은 사용하지 않고 기본에 충실한 피킹이다. 해머링 온이나 폴링 오프 등의 기본적인 테크닉을 처음에는 느린 템포로 시작해서 익숙해지면 서서히 템포를 올려간다는 전통적인 방법으로 연습하자. 그때 피킹은 올터네이트 피킹으로 하는 것이 좋다.

4

♩=130

VOCAL

N.C. Intro Gm

GUITAR I

< Distortion >

GUITAR II

< Distortion >

BASS

DRUMS

VOCAL

Gm

Ah

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Gm B^b(on D) E^b Gm B^b C E^b B^b(on D)

Co - vered ___ in sin - ners ___ and drip-pins ___ with guilt Ma - king ___ you mo - ney ___ from slime and ___ from filth Pa -
 The ser-pent is craw - ling in - side of your ear ___ He says you ___ must vote ___ for what you want ___ to hear Don't

GUITAR I

GUITAR II

BASS

DRUMS

6

VOCAL

Gm B^b(onD) E^b Gm B^b C E^b B^b(onD)

- ra - ding your bel - lies in i - vo - ry towers Inves - ting our lives in your schemes and your powers
 mat - ter what's wrong as long as you're al - right So pull your - self stupid and rob your - self blind

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Cm B^b F Cm B^b E^b B^b(onD) E^b

You got to watch them Be quick or be dead Snake eyes in hea - ven The thief in your head

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Cm B^b F Cm B^b E^b B^b(on D) E^b

You've got to watch them — Be quick or be dead — Snake eyes in hea - ven — The thief in — your head —

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Gm to

Be quick I Or be dead I Be

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Gm

1.

quick I quick I Oh Or be dead

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

D F Gm F Gm

See what's ru - ling all our lives See who's pulling the strings

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

F Gm F Gm

See what's ru-ling all _____ our lives _____ See who's pulling the strings _____

GUITAR I

GUITAR II

BASS

DRUMS

9

VOCAL

E B^b F C Gm B^b F Gm B F C Gm B^b C D

I bet you _won't fall on your face _____ Your bel - ly will hold you in place _____

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

E^b F F Gm

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Gm

GUITAR I

GUITAR II

BASS

DRUMS

2.
Gm

G Cm Eb

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Cm

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Chord progression: Cm E^b Cm

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Chord progression: Dm F Dm

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Detailed musical notation for guitar and bass parts, including fret numbers, techniques (H, P, C, vib., s), and dynamic markings (6, 3, 4).

VOCAL

Dm F Dm

GUITAR I

GUITAR II

BASS

DRUMS

D.S.

VOCAL

Ⓢ Coda Gm

quick ! Or be dead ! Be quick !

GUITAR I

GUITAR II

BASS

DRUMS

CAN I PLAY WITH MADNESS

캔 아이 플레이 위드 매드니스

by Adrian Frederick Smith/Paul Bruce Dickinson/Steven Percy Harris

〈연주순서〉

Intro → A → B → Intro → A → B → C → D → E → F → G → H

〈주법해설〉

템포 체인지도 많고 꽤 복잡한 곡이다. 우선은 연주 순서를 파악하고 템포와 드라이브를 파악하는 것이 중요하다. 리듬파트는 템포 체인지에서의 요점이 됨으로 전체를 잘 리드해 가도록 하고 특히, C는 템포가 똑 떨어짐으로 드럼은 그 앞에서부터 다음 템포를 잘 생각 하도록 한다. 때가 되어 템포를 바꾸려고 생각하면 안된다. 항상 앞을 내다보며 리듬을 치는 것이 필요하다

C의 베이스는 리드믹한 프레이즈를 치고 있으나 슬라이드를 사용하면서 숨씨 좋게 포지션 체인지를 하고 있다. 오른손과 왼손의

타이밍을 맞추며 연주하는 것이 필요하다.

기타 솔로는 E와 F에서 약간 나오는 정도로 곡의 대부분을 배경으로 끝까지 계속하고 있다. 이 배경도 기타 I과 기타II에서 거의 같은 것을 하고 있으나 한가지만 다른 것을 하고 있다.

인트로에서 기타 I이 단음을 연타하고 기타II는 화음도 묶은 프레이즈를 치고 있는 경우이다. 이것은 제법 중요해서, 기타 앙상블의 기본이라고도 말할 수 있는 것이다.

다음은 어려운 곳이 없으므로 템포 체인지와 세로의 라인을 가지런히 하는 일에 주의하면 문제 없이 연주할 수 있을 것이다.

끝에 브리지 부분에서 신세 브라스음이 사용되고 있는 것도 부가해 둔다.

14

♩ = 140

(♩ = 140)

N.C. Intro D 1x Tacet C G

VOCAL

Can I Play With Mad - ness Yeah

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

< Distortion >

< Distortion >

< Cowbell >

Don't Hold Me Back

The All-American Rejects

Key: F# (one sharp)

Time: 4/4

Instrumentation: Vocal, Guitar I, Guitar II, Keyboard, Bass, Drums

Chords: D(onG), D, C, G, D(onG)

Tempo: (1xTacet)

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chorus

Lyrics:

Give me the sense to won - der
I screamed aloud to the old man _____

To won - der if I'm free
I said don't lie don't say you don't know

VOCAL

D C G D(on G)

Give me a sense of won - der
I say you'll pay for you mischief

To know I can be me
In this world or the next

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

16

VOCAL

D C G D(on G)

Give me the strength to hold my head up
Oh and then he fixed me with a freezing glance

Spit back ____ in their ____ face Yeah
And the hell fires ____ raged in his eyes

He

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

D C G D A D

Don't need no key to un - lock this door Gon-na break down the walls Break out of this bad place
 He said do you want to know the truth son I'll tell you the truth Your soul's gonna burn in the lake of fire

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(♩ = 165)

VOCAL

D A D A B Bm G D A

Can I play with mad - ness the pro - phet stared at his crys - tal ball

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

A Bm G E sus4 Em
 Can I play with mad - ness there's no vi - sion there at all

GUITAR I
 TAB 3 2 4 2 4 4 2 5 3 0 2 2 0

GUITAR II
 TAB 3 2 4 2 4 4 2 5 3 0 2 2 0

KEYBOARD
 %

BASS
 TAB 5 5 7 7 5 4 5 2 2 2 2 2 2 0 2 3 3 3 3 3 3 5 6 7 7 7 9 9 9 9 7 7

DRUMS

Em Bm G D A
 Can I play with mad - ness the pro - phet looked and he laughed at

GUITAR I
 TAB 0 3 0 2 0 4 2 5 3 2 0 2 0

GUITAR II
 TAB 0 3 0 2 0 4 2 5 3 2 0 2 0

KEYBOARD
 %

BASS
 TAB 7 7 9 9 9 9 0 2 2 2 2 2 2 0 2 3 3 3 3 3 3 2 4 5 5 5 5 5 7 7 5 5

DRUMS

VOCAL

A Bm G D A D A D A 2x

me _____ Can I play _____ with mad - ness he said you're blind too blind _____ to see _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(♩ = 102)

VOCAL

Em G Em G A Em G Em G A

Oh _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL **Guitar I** **Guitar II** **KEYBOARD** **BASS** **DRUMS**

Chord Progression: D Gm B^b Gm B^b C Gm B^b Gm B^b C

Instrumental Details:

- Guitar I & II:** Play a melodic line in the treble clef and a bass line in the bass clef. The bass line consists of a sequence of notes: 5, 5, 5, 5, 3, 5, 3, 1.
- Bass:** Play a melodic line in the bass clef. The bass line consists of a sequence of notes: 10, 10, 12, 12, 10, 12, 8, 8, 10, 8, 10, 12.
- Drums:** Play a rhythmic pattern in the bass clef. The pattern consists of a sequence of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

VOCAL **Guitar I** **Guitar II** **KEYBOARD** **BASS** **DRUMS**

Chord Progression: Em G Em G A Em G

Instrumental Details:

- Guitar I & II:** Play a melodic line in the treble clef and a bass line in the bass clef. The bass line consists of a sequence of notes: 2, 2, 2, 2, 0, 2, 5, 3.
- Bass:** Play a melodic line in the bass clef. The bass line consists of a sequence of notes: 7, 7, 9, 9, 7, 9, 5, 5, 7, 5, 7, 9.
- Drums:** Play a rhythmic pattern in the bass clef. The pattern consists of a sequence of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

Em G A **F** Gm

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

r 8va

H P H P H C D

12 14 12 12 13 12 12 15 15 15 D 15

5 3 5 6 5 3 5 3 3 3 3

(♩=160)

Gm **G** D A D A D A

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

3 0 2 2 0 2 3 0 2 2 0 2 3 0 2 2 0 2

VOCAL H N.C. G D A Bm

Can I play _____ with mad - ness the pro - phet stared at his crys - tal ball _____

GUITAR I
TAB

GUITAR II
TAB

KEYBOARD

BASS
TAB

DRUMS

VOCAL Bm G Esus4 Em Bm

Can I play _____ with mad - ness there's no vi - sion there _____ at all _____

GUITAR I
TAB

GUITAR II
TAB

KEYBOARD

BASS
TAB

DRUMS

Chords: Bm G D A Bm G

VOCAL

Can I play ___ with mad - ness the pro-phet looked and he laughed at me _____ Can I play ___ with mad

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

23

Chords: G D A D A D A N.C.

VOCAL

ness he said you're blind too blind ___ to see ___ Can I play ___ with mad - ness

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

FROM HERE TO ETERNITY

프롬 히어 투 이터니티

by Steven Percy Harris

〈연주순서〉

Intro → A → B → 1. → A → B → 2. → C → D → D → D → E →
F → G → D.S. → 3. → C → to Coda → H

〈주법해설〉

빠른 템포의 8비트 곡이다.

전체를 통해서 4박자 업 비트가 대단히 많고 그것이 이 곡의 스피드감에도 연결되어 있으므로 당연히 그 부분에는 악센트를 붙이게 된다.

곡의 앞과 엔딩에서 완전히 템포가 달라짐으로 특히 리듬파트는

주의를 요한다. 평소부터 확고한 리듬감이나 템포 키프의 훈련을 해두는 것이 필요하다.

기타는 E가 기타 I, F가 기타 II의 솔로이다. E는 Em 펜타토닉 스케일을 중심으로 해서 구성하고 F는 암을 병용하면서 트릭리한 트레이즈를 치고 있다. 어느 정도의 빠른 연주가 양쪽에 모두 나오니 피킹의 트레이닝이 필요할 것이다.

또 B에서 기타 I의 파트에 "1X, 2X col. E. Guitar2"라고 나오는데 이것은 "1회째와 2회째는 기타 II와 같은 프레이즈를 연주하라"고 하는 표시임으로 주의해 두자.

24

♩ = 152

Intro

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

< Distortion >

VOCAL

Dm C B^b C Dm C Dm

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Dm C B C Dm C Dm

GUITAR I

GUITAR II

BASS

DRUMS

< Distortion >

vib.

12 10 12 10 12 12

12 12 10 12

12 10 12 10 12 12

12 12 10 13 13

13

Em D C D Em

VOCAL

She'd ne - ver seen the beast be - fore But _____ she left there wan - ting more more more _____
 It made her feel like's she's on cloud nine _____ She e - ven thought she heard the en - gine - sigh _____

GUITAR I

GUITAR II

BASS

DRUMS

27

Em D C D Em

VOCAL

But when she was wal - king on down the road _____ She heard a sound that made her heart _____ ex - plode _____
 But like all dreams that come to an end _____ They took a tumble at the de - vil's _____ bend

GUITAR I

GUITAR II

BASS

DRUMS

Em D C D

VOCAL

He whis-pered to her to set on the back " I'll take you on a ride from here to e - ter - ni - ty" } Hell -
The beast and Charlotte they were two of kind They'd al - ways take the line from here to e - ter - ni - ty }

GUITAR I

GUITAR II

BASS

DRUMS

fill

28

§
B

E

VOCAL

ain't a bad place Hell is from here to e - ter - ni - ty Hell

GUITAR I

GUITAR II

BASS

DRUMS

fill

<1x, 2x Col. E. Guitar 2>

15 15 12 15 14 14 14 12 14 12 14

VOCAL

ain't a bad place Hell is from here to e - ter - ni - ty

GUITAR I

(1x, 2x Col. E. Guitar 2)

GUITAR II

BASS

DRUMS

29

VOCAL

ni - ty Hell ain't a bad place Hell

GUITAR I

8va, vib., 8va

GUITAR II

BASS

fill

DRUMS

VOCAL

_____ is from here _____ to e - ter - ni - ty Hell _____

GUITAR I

8va → (8va)

GUITAR II

BASS

DRUMS

VOCAL

Hell _____ is from here _____ to e - ter - ni - ty

GUITAR I

GUITAR II

BASS

DRUMS

Em

Chord progression: D Em D C# D Em

VOCAL: *Take ~*

GUITAR I

GUITAR II

BASS

DRUMS

31

Chord progression: Em D D# Em D

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

C D Em D Em **E** Em D

GUJAR I

GUJAR II

BASS

DRUMS

(3 times)

VOCAL

D C# D Em D Em

GUJAR I

GUJAR II

BASS

DRUMS

vib.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a system with five staves, each representing a different instrument or voice part. The key signature is one sharp (F#), and the time signature is 4/4.

- VOCAL:** The top staff shows the vocal melody. It begins with a whole note chord of E minor (Em) and continues with a series of whole notes, each accompanied by a chord: D, C, D, and Em. The melody is simple and contemplative.
- GUITAR I:** The second staff shows the lead guitar part. It features a melodic line with a capo (C) indicated above the staff. The guitar part includes a wavy line at the end, suggesting a sustained or tremolo effect.
- GUITAR II:** The third staff shows the rhythm guitar part. It features a steady, rhythmic pattern of eighth notes, with a capo (C) indicated above the staff. The guitar part includes a wavy line at the end, suggesting a sustained or tremolo effect.
- BASS:** The fourth staff shows the bass line. It features a steady, rhythmic pattern of eighth notes, with a capo (C) indicated above the staff. The bass part includes a wavy line at the end, suggesting a sustained or tremolo effect.
- DRUMS:** The bottom staff shows the drum part. It features a steady, rhythmic pattern of eighth notes, with a capo (C) indicated above the staff. The drum part includes a wavy line at the end, suggesting a sustained or tremolo effect.

The score is written in a clear, legible font, with standard musical notation including notes, rests, and chords. The overall layout is clean and professional, typical of a published musical score.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The Vocal part consists of a single line with a treble clef and a key signature of one sharp. The Guitar I part features a treble clef and a key signature of one sharp, with a complex melodic line and a treble/bass (T/B) split staff. The Guitar II part features a treble clef and a key signature of one sharp, with a complex melodic line and a treble/bass (T/B) split staff. The Bass part features a bass clef and a key signature of one sharp, with a complex melodic line and a treble/bass (T/B) split staff. The Drums part features a bass clef and a key signature of one sharp, with a complex melodic line and a treble/bass (T/B) split staff. The score includes various musical notations such as notes, rests, and dynamic markings.

WASTING LOVE
 by Bruce Dickinson/Jamie Cullum

VOCAL Dm C B^b

GUITAR I

GUITAR II *r 8va*

BASS

DRUMS

VOCAL B^b C Dm E Hell _____

GUITAR I

GUITAR II *(8va)* *vib.*

BASS

DRUMS D.S.

Coda E ni - ty Hell _____

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

ain't a bad place Hell is from here

(8va)

vib.

rit.

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

to e - ter - ni - ty

fake ~

Cadenza ~

WASTING LOVE

웨이스팅 러브

by Bruce Dickinson/Jannick Gers

<연주순서>

Intro ① → Intro ② → A → 1. → A → 2. → B → C → D → D.S. ①
→ ① B → C → to ① → ① Coda ① → D.S. ② → ② Intro ① → to ②
→ ② Coda ② → E → F → D.S. ③ → ③ B → to ③ → ③ Coda ③ → G

<주법해설>

완만한 템포의 발라드계의 곡이다.

리듬파트는 묵직하게 들려도 틀리는 일이 없도록 확고히 템포를 키프할 것. 드럼은 이와 같은 곡의 경우, 오히려 “쿵쿵” 두드리는 편이 비트가 안정되고 좋은 결과가 나온다. 조그맣게 연주하는 일이 없도록 주의하자. 베이스는 인트로 2에서 하이 포지션까지 사용한 오블리가토가 나오지만 운지는 특히 어렵지 않음으로 확실히 줄을 눌러 연주하도록 하자.

기타는 꽤 여러 가지 패턴이 함께 담겨진 곡이다. 우선 인트로에서는 2개로, 3도를 하모니 시킨다. 초킹이나 슬라이드, 해머링 온 등의 곳에서 세로의 선을 가지런히 하여 잘 어울리도록 하자.

특히 초킹하는 곳에서, 초킹 업하는 스피드는 생각해서 훈련하면 좋은 하모니가 될 것이다.

인트로 2나 A · C · D에서는 내추럴 톤에서의 아르페지오를 들을 수 있다.

코드는 움직여도 F' 음은 움직이지 않고 그것은 텐션 (코드 Em에서는 9th, 코드 C에서는 aug 11th)으로 한 아르페지오이다.

F에서 기타II의 솔로가 들리는데 대단히 멜로디한 프레이즈이다. 조금 빠른 연주가 나오지만 대체적으로는 기타 솔로의 기본이라고도 말할 수 있는 것이므로 확실히 연주해 보자.

1마디째에서 하모니 초킹이 나오는데 이것은 2개의 줄을 동시에 피킹하여, 그 직후에 낮은 편의 줄을 초크 업해서 화음을 만든 초킹이다. 초크 업할 때의 미묘한 피치의 흔들림이 특징이므로 그 스피드를 연습하기 바란다. 물론 어디까지 초크 업하는가는 충분한 연습을 통해 단련해 두기 바란다.

♩ = 82

Intro ①

Em C D

VOCAL

GUITAR I

< Distortion >

GUITAR II

< Distortion >

BASS

DRUMS

Em C D Em C

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

D Em C to D C D

GUITAR I

GUITAR II

BASS

DRUMS

Detailed description: This is a musical score for a rock band, page 38. It features five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#). The score is divided into two systems. The first system (measures 1-8) has a vocal line with lyrics 'Em C D Em C'. The guitar parts feature complex fretwork with many accidentals and ties. The bass line is a driving eighth-note pattern. The drums play a consistent pattern. The second system (measures 9-16) has a vocal line with lyrics 'D Em C to D C D'. The guitar parts continue with similar complexity, including a double bar line in measure 14. The bass line continues its pattern, and the drums play a more varied pattern in the final measures.

(♩ = 62)

Intro ②

Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE)

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

< Natural Tone >

(♩ = 62)

A Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE)

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

May - be one day
Dream _____ on

I'll be an
Brother. While you can _____

Up till now _____ I'm doing the
Dream on Sister. _____ I hope you

r 1x Tacet →

VOCAL

Emadd9 C⁺⁵add9(onE) Am7 Dadd11(onA) Am7 Dadd11(onA)

best I can _____ Yeah _____
find the one Yeah _____

Long _____ roads, _____
All _____ of our lives, _____

long _____ days, _____ of
covered up quickly by the

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Emadd9 C⁺¹¹add9(onE) 1. Emadd9 C⁺¹¹add9(onE) 2. Emadd9 C⁺¹¹add9(onE)

sun-rise, _____ to sun-set _____
tides _____ of Sun-rise _____ to sun-set _____

time _____

GUITAR I

GUITAR II

BASS

DRUMS

(1x Tacet)

(♩=80)

①③

VOCAL

Em C D G F Em C

Spend your days _____ full of emp - ti - ness

Spend your years _____ full of

GUITAR I

<Distortion>

GUITAR II

<Distortion>

2x 8va

2x

BASS

DRUMS

VOCAL

D G D(onF#) Em C D G D

lone - li - ness

Was - ting love, _____ in a des - pe - rate caress _____

GUITAR I

GUITAR II

BASS

DRUMS

(♩=70)

VOCAL

Em C to ③ D C C Dadd11 C Em7

Rolling shadows of nights Yeah

GUITAR I

GUITAR II

BASS

DRUMS

< Natural Tone >

42

VOCAL

Dadd11 C Em7 Dadd11 C Em7 to ① Dadd11 C

Uh

GUITAR I

GUITAR II

BASS

DRUMS

(♩ = 65)

D Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE)

Dream on Bro-ther. While you can _____ Dream on _____ Sis-ter. I hope you find the one _____ Yeah _____

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

43

Am7 Dadd11(onA) Am7 Dadd11(onA) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE)

All _____ of our lives, _____ co-vered up quickly by _____ the tides _____ of time _____

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Am7 Dadd11(onA) Am7 Dadd11(onA) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE)

VOCAL

Sands are flowing _____ and the lines are in your hand _____ I your eyes _____ I see the hun - ger, and the des-p-erate cry that tears the night _____

GUITAR I

GUITAR II

BASS

DRUMS

D.S. ①

⊕ Coda ① Dadd11 C

⊕ Coda ② D C D E Emadd9 C⁺¹¹add9(onE)

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

D.S. ②

Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) Emadd9 C⁺¹¹add9(onE) **F** Em C

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

8va

45

Am D B Em C Am D B

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

8va

Em C Am D B Em C

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Am D B Ah

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

D.S. ③

Ⓢ Coda ③

D G B Em C

nights _____ Spend your days _____ full of

VOCAL

D G F Em C D G D(onF#) Em C

emp-ti-ness _____ Spend your years _____ full of lone-ly-ness Was - ting love, _____ in a

GUITAR I

GUITAR II

8va

vib.

BASS

DRUMS

VOCAL

D G D(onF#) Em C D C Dadd11 C Em7

des - perate - caress _____ Rol - ling _____ sha-dows _____ of nights _____

GUITAR I

< Natural Tone >

GUITAR II

C D P

< Natural Tone >

BASS

DRUMS

rit.-

TAILGUNNER

테일 거너

by Steve Harris/Bruce Dickinson

〈연주순서〉

Intro → A → B → C → D → E → F → G → D.S. → A → B → C → to Coda →

⊕ Coda → H

〈주법해설〉

질주감 넘치는 곡이다.

이 곡은 특히 베이스와 드럼이 포인트이며, 난이도도 높다. 드럼스는 곡을 통해서 일정한 패턴이 있기는 하지만 자유자재로 변화해 간다.

자기 나름의 리듬을 두드려도 좋으나 우선은 비슷하게 따라하도록 바란다.

베이스는 음의 움직임이 격렬하며 16분음표가 끝없이 계속 됨으로 매우 어렵다. 해머링 온을 사용한 프레이즈도 잘 나옴으로 피킹의 트레이닝과 함께 줄을 꼭 누르는 것도 중요해진다.

기타는 우선 인트로에서의 앙상블을 확고히 파악할 것. 특히 11마디째 이후의 기타 I의 타이밍을 취하는 방법이 어렵다. 확고한 리듬감을 갖고 있지 않으면 연주할 수 없는. 프레이즈이므로 레코드에 맞춰서 리듬의 연습부터 하기를 권하고 싶다. 뒤는 E·F의 솔로 이외는 같은 패턴의 배경이므로 세로의 라인을 잘 맞추자.

솔로 부분은 각각의 펜타토닉 스케일을 근원으로 프레이즈를 구성하고 꽤 빠른 연주의 것도 있으므로 처음엔 천천히 익숙해지면서 서서히 빨리 해간다고 하는 연습법을 취하기 바란다. 그때 그저 메커니컬하게 마구 연주하는 것이 아니고 각각의 음이 어떤 스케일 위의 어떤 음인가를 생각하면서 연습하면 더욱 효과적인 결과를 얻을 수 있을 것이다.

48

♩ = 106

Intro

F#

VOCAL

GUITAR I

< Distortion >

GUITAR II

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

49

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL F# E

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL F# A F#

GUITAR I

GUITAR II

BASS

DRUMS

Trace your way back 50 years
 Nail that Fok - ker kill that son

To the
 Gon-na

VOCAL

Glow of Dres-den blood and _____ tears _____
 blow your guts _____ out with my gun

In the black a-bove _____ by the cruel search-light Men will die and men will fight _____ yeah I _____
 The wea-ther fore _____ casts good for War Colongne and Frankfurt ? have some more I _____

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Who shot who and who friend first ? _____
 Tail end Charlie in the boiling sky _____ The

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

F#

E

Drip-ping death to whet the blood-thirst
Enola Gay was my last try

No ra - dar lock on skin and bone _ The bom-ber boys _ are go-ing home _
Now that this Tail-gun-ner's gone _ No more Bom-bers (just one big bomb)

GUITAR I

TAB

GUITAR II

TAB

BASS

TAB

DRUMS

VOCAL

F#

B

F G F G A G

Climb in - to the sky

GUITAR I

TAB

GUITAR II

TAB

BASS

TAB

DRUMS

VOCAL

E^b F E^b F G E G(onD)

ne - ver won - der why Tail - gun-ner You're a Tail - gun-ner

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

F G F G A G E^b F E^b F G F G(onD)

Climb in - to the sky ne - ver won - der why Tail - gun-ner You're a Tail - gun-ner

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

C G A G A B A F G F G A G A(onE)

Climb in - to the sky ne - ver won - der why Tail - gun-ner You're a Tail-gun-ner

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

G A G A B A F G F G A G A(onE) to

Climb in - to the sky ne - ver won - der why Tail - gun-ner You're a Tail-gun-ner

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Fm

55

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

E^bm

[illegible]

The image shows a page of musical notation for a song, featuring staves for Vocal, Guitar I, Guitar II, Bass, and Drums. The notation includes standard musical notation (treble and bass clefs, notes, rests, bar lines) and guitar-specific notation (TAB, fret numbers, chords, and effects like "8va"). The piece is in E minor and 4/4 time. The guitar parts feature complex fretwork, including triplets and bends. The bass part provides a steady rhythmic foundation with eighth and sixteenth notes. The drums play a consistent pattern of eighth notes.

The musical score is for the song "The Evil That I Do" by the band "The Evil That I Do". It is a 4-part score for Vocal, Guitar I, Guitar II, and Bass. The key signature is F major (Fm) and the time signature is 4/4. The score is written for a 4-part band. The Vocal part is a simple melody. The Guitar I part features complex fretboard techniques, including bends, vibrato, and various scales. The Guitar II and Bass parts provide a rhythmic foundation with power chords and octaves. The Drums part is a simple, driving rhythm.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is F major (one flat), and the time signature is 4/4.

Vocal: The vocal line is written in a single staff at the top. It begins with a treble clef and a key signature of one flat. The melody is sparse, with rests in the first two measures, followed by a series of notes in the third and fourth measures, and a final note in the fifth measure.

Guitar I: The first guitar part is written in a single staff. It features a complex melodic line with many accidentals and fingerings. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals (sharps, flats, naturals) and fingerings (1-4). The part is divided into measures by bar lines.

Guitar II: The second guitar part is written in a single staff. It features a complex melodic line with many accidentals and fingerings. The notation includes a treble clef, a key signature of one flat, and a series of notes with various accidentals (sharps, flats, naturals) and fingerings (1-4). The part is divided into measures by bar lines.

Bass: The bass part is written in a single staff. It features a complex melodic line with many accidentals and fingerings. The notation includes a bass clef, a key signature of one flat, and a series of notes with various accidentals (sharps, flats, naturals) and fingerings (1-4). The part is divided into measures by bar lines.

Drums: The drum part is written in a single staff. It features a complex melodic line with many accidentals and fingerings. The notation includes a bass clef, a key signature of one flat, and a series of notes with various accidentals (sharps, flats, naturals) and fingerings (1-4). The part is divided into measures by bar lines.

VOCAL G Fm

GUITAR I

GUITAR II

BASS

DRUMS

D.S.

VOCAL Coda A(on E) II F#

Tail - gun - ner _____

GUITAR I

GUITAR II

BASS

DRUMS

THE EVIL THAT MEN DO

더 이블 데트 맨 두

by Adrian Smith/Bruce Dickinson/Steve Harris

〈연주순서〉
Intro ① → Intro ② → A → B → C → 1. → C → 2. → D → D.S. ①
→ ① A → B → C → 3. → D → to ① → ① Coda ① → E → F → D.S.
② → ② C → 4. → D → to ② → ② Coda ② → G → H

〈주법해설〉

대단히 템포가 빠른 8비트이다.

베이스와 드럼스는 이 템포에 충분히 느낄 수 있는 리듬감과 테크닉을 갖도록 하는 것이 필요하다. 두 악기가 흐트러져서는 이

곡이 성립할 수 없으므로 베이스와 드럼스만으로 파트 연습해 보는 것도 좋을지 모른다. 어떻든 드라이브가 늦어지지 않도록 하는 것이 중요하다.

기타는 템포만 알면 내용으로서는 그다지 어렵지는 않다. 인트로나 브릿지의 프레이즈도 매우 팝한 것이고 옥타브 어렌지 등도 매우 기분이 좋다. F의 기타 II의 솔로도 처음엔 템포를 늦춰서 해보고, 전 파트 모두 잘 할 수 있게 되면 조금씩 템포를 빨리 해 보자.

♩ = 134

N.C.

Intro ①
Em

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

< Distortion >

< Synth. >

Musical score system 1 (Measures 1-4). Chords: D, C.

VOCAL: Treble clef, whole notes. Chords D and C are indicated above the staff.

GUITAR I: Treble and Bass staves, whole notes. Treble staff has a T (Tie) and a B (Bend) marking.

GUITAR II: Treble and Bass staves. Treble staff has eighth notes and slurs. Bass staff has fret numbers (7, 5, 7, 9, 7) and slurs.

KEYBOARD: Treble and Bass staves. Treble staff has a whole note chord (D). Bass staff has a whole note chord (D) and a slash (/).

BASS: Treble and Bass staves. Treble staff has a whole note chord (D). Bass staff has a whole note chord (D) and a slash (/).

DRUMS: Bass staff. Measure 1 has a double bar line. Measure 2 has a snare drum (S) and a kick drum (K). Measure 3 has a snare drum (S) and a kick drum (K). Measure 4 has a snare drum (S) and a kick drum (K).

Musical score system 2 (Measures 5-8). Chords: Dsus4, D, C, D.

VOCAL: Treble clef, whole notes. Chords Dsus4, D, C, and D are indicated above the staff.

GUITAR I: Treble and Bass staves, whole notes. Treble staff has a T (Tie) and a B (Bend) marking.

GUITAR II: Treble and Bass staves. Treble staff has eighth notes, slurs, and accents (H, P). Bass staff has fret numbers (7, 9, 7) and slurs.

KEYBOARD: Treble and Bass staves. Treble staff has a whole note chord (D). Bass staff has a whole note chord (D) and a slash (/).

BASS: Treble and Bass staves. Treble staff has a whole note chord (D). Bass staff has a whole note chord (D) and a slash (/).

DRUMS: Bass staff. Measure 5 has a double bar line. Measure 6 has a snare drum (S) and a kick drum (K). Measure 7 has a snare drum (S) and a kick drum (K). Measure 8 has a snare drum (S) and a kick drum (K).

Em D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(♩=168)

Intro ②

Em

C

1. 2. 3. 4.

<Distortion>

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL C
Em
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

VOCAL C
Em ^①
 Love is a ra - zor and I _____ walked the line on that
 Cir - cle of fire _____ my baptism of joy _____ at an end it seems _____
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

VOCAL

C Em

sil - ver blade _____ Slept in the dust with his daughter her eyes red with The slaugh - ter of
 The se - venth lamb _____ slain the book of life opens be -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

63

VOCAL

C Em [B] C

i-nno-cence _____ But I _____ will pray _____ for _____ her
 - for me _____ But I _____ will pray _____ for _____ her

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

I will call _____ her name out loud _____ I would bleed _____ for her _____
And some day _____ I may _____ re - turn _____ I would bleed _____ for her _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Detailed description: This system contains measures 1 through 4 of the musical score. The vocal line has lyrics with blank lines for notes. Guitar I plays chords G, D, Em, and C. Guitar II has a rhythmic pattern with fingerings 5, 3, 2, 3, 5, 5, 2, 9, 7, 5, 3. The keyboard, bass, and drums parts are also present.

VOCAL

If on - ly I could see her now _____
Be - yond is where I learn _____ }

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Detailed description: This system contains measures 5 through 8. The vocal line continues with lyrics and blank lines. Guitar I plays chords G, D, and C. Guitar II has a rhythmic pattern with fingerings 5, 3, 2, 3, 5, 5, 2, 3, 5, 4, 7, 5, 4, 5, 7, 3. The keyboard, bass, and drums parts are also present.

VOCAL

1.3.4.) Li - ving on a ra - zors edge
 2.) Ba - ck to a ledge _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: C, D, Em, D

VOCAL

Li - ving on a ra - zors edge _____ 3x, 4x (you)
 Don't you know a ra - zors edge _____ you

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: D, C, D, C

VOCAL

2.3.4.
C

know you know The e - vil that men do

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

fill

VOCAL

Em C D Em

lives on and on The e -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

vil that ___ men do ___ lives on and on _____ The e -

Em C Am Em

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

67

VOCAL

vil that ___ men do ___ lives on and on _____ The e -

Em C D Em

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Em C to Am ①②

vil that men do lives on and on

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D.S. ①

⊕ Coda ①

Am Em E

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Em

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Em C D Em

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Em C Am F#m7 (11)

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F F#m7 (11) D E F#m7 (11)

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F#m7 (11) D Bm F#m7 (11)

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F#m7 (11) D E F#m7 (11)

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F#m7 (11) D Bm C

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(8va)

D.S. ②

VOCAL

⊕ Coda ②

Am Em G C D

The e - vil The e - vil that men do -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(8va)

D Em C Am
 VOCAL The e - vil The e - vil that men
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

Am Em
 VOCAL do
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

AFRAID TO SHOOT STRANGER

살육(殺戮)의 공포

by Steven Percy Harris

<연주순서>

Intro → 1. → Intro → 2. → A → 1. → B → A → 2. → C
 → 1. → C → 2. → C → 3. → C → 4. → D → 1. → D
 → 2. → E → 1. → E → 2. → F → G → H → I → 1. → I
 → 2. → J → I → 3. → K → 1. → K → 2. → L → M →
 1. → M → 2. → N → 1. → N → 2. → N → 3. →

<주법해설>

8분의 6박자로 시작되고 크게 4개부분으로 성립되는 작은 조곡(組曲)과 같은 곡이다.

여러가지로 변하는 템포를 확실히 눌러서 전체를 리드해 가자. 테크닉적으로는 그다지 어렵지 않지만 템포의 변화와 함께 비트도 변해감으로 주의하도록 한다.

베이스는 프레이즈에서는 어렵지 않지만 곡의 대부분을 화음으로 연주하고 있으므로 줄을 누르는 것과 피킹 쪽이 매우 어려울 것이다. 한 음이라도 기타에 비해서 줄을 누르는 힘이 더 필요한데 화음으로 가면 더욱 그렇다.

균형잡힌 줄을 누르지 않으면 음이 흐트러져 대단히 듣기 싫어지므로 미리 잘 연습해 두는 것이 중요하다. 또 피킹은 업과

다운으로 균형이 깨지게 되면 이상한 곳에서 악센트가 붙어 버리므로 왼손과의 콤비네이션과 함께 트레이닝을 잘 해두는 편이 좋다.

기타는 아르페지오, 트윈 리드 등 여러 가지 요소가 포함되어 있으므로 각각의 역할을 확고히 파악해 두기 바란다. 전반의 아르페지오는 베이스와 유니즌으로 움직이나, 세로의 라인을 가지런히 한다기 보다는 퍼짐을 만든다고 하는 쪽에 관점을 두는 편이 좋을 것이다. 정확히 맞추는 것보다 감정을 담아 연주하기 바란다.

D 등에서의 트윈 유니즌은 세로의 라인에 주의해서 바로 정돈하기보다 호흡을 맞춰서 연주하는 편이 좋다. H나 I에서는 각각의 솔로를 들을 수 있는데 라이트 핸드와 있고 개방을 묶은 빠른 연주가 있어 기타 리스트가 좋아할 만한 부분이다. 아주 똑같이 치는 것을 목표로 착실히 연습하기 바란다.

또 음 사이사이 공간적인 여유를 주기 위해 신서사이저 스트링스가 들어 있다. 실제로는 필요하지 않을지도 모른다. 잠깐 쉬는 파트의 사람이 하거나 페달로 처리하면 일부러 사람을 쓰지 않아도 되고 세트업을 할 필요도 없을 것이다.

74

♩ = 80

Intro

N.C.

E

G

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

< Distortion >

< Natural Tone >

< Strings >

VOCAL: G C# 1. B
 GUITAR I: 7 9 7 6 9 7 11 11 11 11 9 6 6 9 5 6
 GUITAR II: 4 6 6 6 6 4 6 6 6 6 2 4 4 4 4 2 4 4 4 4
 KEYBOARD: 4 6 6 6 6 4 6 6 6 6 2 4 4 4 4 2 4 4 4 4
 BASS: 4 6 6 6 6 4 6 6 6 6 2 4 4 4 4 2 4 4 4 4
 DRUMS: 7x

VOCAL: 2. B G# [A] E C#m
 Lying _____ a - wake at night I wipe the sweat from my
 God _____ let us go now and fi - nish what's to be done
 GUITAR I: 6 9 9 6 9 6 5
 GUITAR II: 2 4 4 4 4 2 4 4 4 4 4 6 6 6 6 4 6 6 6 6 7 9 9 9 9 7 9 9 9 9 4 6 6 6 6 4 6 6 6 6
 KEYBOARD: 4 6 6 6 6 4 6 6 6 6 7 9 9 9 9 7 9 9 9 9 4 6 6 6 6 4 6 6 6 6
 BASS: 2 4 4 4 4 2 4 4 4 4 4 6 6 6 6 4 6 6 6 6 7 9 9 9 9 7 9 9 9 9 4 6 6 6 6 4 6 6 6 6
 DRUMS: 7x

Chords: C#m, D, B

VOCAL

brow But it's not the fear _____ 'cos I'd ra-ther go now
Thy King-dom Come Thy shall be gone on earth

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

76

Chords: E, C#m, D

VOCAL

Trying _____ to vi - su - a - lise the hor - rors that will lay a-head The de-sert_sand_mound
Trying _____ to jus - ti - fy to our - selve the rea-sons to go _____ Should we live and let live

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D B 1. B C D^b

a bu - ri-al ground _____
 For-get or for-give _____

When it comes _____ to the time _____ Are we

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

B^b C D^b B^b

part - ners in crime ?

When it comes _____ to the time _____ We'll be rea - dy _____ to

VOCAL

C 2. B C C

die But how reign know trust, can we of deep no

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

78

VOCAL

D^b B^b C 1.2.3. 4. C

let them go on this way? The
 ter - ror cor - rup - tion must end And we
 down there's no o - ther way say No
 rea - soning, no more to say

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

♩ = 87

VOCAL

D F#m D E D E F#m D 1. E B C#

GUITAR I

< Distortion >

GUITAR II

< Distortion >

KEYBOARD

1x Tacet →

— < 1x Tacet >

BASS

DRUMS

79

VOCAL

2. E B C# E F#m D E D E 1x Tacet →

A-fraid to shoot stran-gers —

GUITAR I

2x

GUITAR II

2x

KEYBOARD

BASS

DRUMS

VOCAL

F#m (1x Tacet)

1. E B C# 2. E B C#

A-fraid to shoot stran - gers

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F F#m D E D E F#m D E B C#

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord progression: Em D C Em D C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord progression: D A B Em D C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Em D C Em D C

GUITAR I

GUITAR II

8va →

(+) = Right Hand

8va

KEYBOARD

BASS

DRUMS

VOCAL

D A B Em D C

GUITAR I

GUITAR II

8va →

8va

KEYBOARD

BASS

DRUMS

VOCAL

1. Em C D Em

GUITAR I

GUITAR II

KEYBOARD

< Organ >

BASS

DRUMS

VOCAL

2. Em Am F G Am

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

3. ^{Em} ^D ^{Em} ^A ^G ^D ^{Em} ^A ^G

A - fraid A - fraid to shoot _stran- gers ____ A - fraid A - fraid to shoot _stran- gers ____ A -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

^C ^D ^C ^D ^A ^G ^D ^{Em} 1. ^D ^{Em} ^A ^G

- fraid A - fraid to shoot _stran - gers ____ A - fraid A - fraid to shoot _stran - gers ____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

2.
D Em A G [L] Em D C

VOCAL

- fraid to shoot ____ stran - gers ____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Em D C D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

86

VOCAL

D A B Em D C

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

rit.

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

$\text{♩} = 86$

M F#m D E D E F#m D 1. E B C#

2. E B C# F#m D E D E

1x, 2x Tacet

1x Tacet

A - fraid to shoot stran - gers

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

87

1.2. E B C# F#m

1x Tacet

3. E B C# F#m

A - fraid to shoot stran - gers

A - fraid to shoot stran - gers

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

fill

rit.

by Steven Percy Harris

F G D C D F G
 VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

Musical score for the first system. The vocal line consists of the notes F, G, D, C, D, F, G. The guitar parts (I and II) feature complex fretting and bends, including a double bend marked '8va'. The keyboard part has a melodic line with notes like 10, 12, 14, 12, 14, 12. The bass line has a melodic sequence of notes. The drums provide a steady rhythm.

89

D C D F G
 VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS

Musical score for the second system. The vocal line consists of the notes D, C, D, F, G. The guitar parts (I and II) continue with complex fretting and bends, including a double bend marked '8va'. The keyboard part has a melodic line with notes like 10, 12, 14, 12, 14, 12. The bass line has a melodic sequence of notes. The drums provide a steady rhythm.

Intro ②

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: A, G, A, 1. C, D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: 2. C, D, A, D

Can't un-der-stand what is hap-pen-ing to me _____ This isn't ____ real this is on-ly a dream... But I
I have a lust for the earth be-low _____ And Hell itself is my on-ly foe... 'Cause I've
My body tingles I feel so strange I feel so tired I feel so drained And I'm

VOCAL

G D

ne-ver felt, no I ne-ver have felt this way be-fore
 no fear of dying I'll go when I'm good and rea-dy
 wondering if I'll e-ver be the same a-gain

I'm looking down on my bo-dy be-low
 I snatch a glimpse of the lights eternal rays
 Is this in limbo or Hea-ven or Hell

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

91

VOCAL

D G D B^b

I lie a-sleep in the midst of a dream
 I see a tunnel I stand amazed
 Maybe I'm going down there as well

Is it how could it be the An-gel of Death has come for me
 At all of the peo-ple standing there in front of me
 I can't accept my soul will drift fo-re-ver

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

B B^b **C**

VOCAL

I can't be-lieve that real-ly my time ___ has come ___ I don't feel ___ ready there's so much ___ left undone ___ And it's my soul and I'm not gonna let it
 In - to the paths of rightness I'll be led ___ Is this the place where the living join the dead ___ I wish I knew this was on - ly just ___ a
 I feel myself floating back down to Earth ___ So could this be the hour of my re - birth ___ Or have I died or will I wake from

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

F **C** **C** **D** **D(onC)**

VOCAL

get a - way
 night - mare
 dreaming ?

Hea-ven can wait _____ Hea-ven can _____ Hea-ven can _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

fill

VOCAL

F wait _____ G D D(onC) wait _____

wait till a - no - ther day _____ Hea - ven can wait _____ Hea - ven can _____ Hea - ven can _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

93

VOCAL

F wait _____ to G D 1. G Em 2. G Em

wait till a - no - ther day _____ wait till a - no - ther day _____ Wow !

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D Em

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measures 1-4 of the first system. Chord symbols: C, D, Em. Fingering numbers are provided for guitar and bass. The guitar part features a complex melodic line with triplets and sixteenth notes. The bass and drums provide a steady rhythmic foundation.

94

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measures 5-8 of the second system. Chord symbols: C, Am7, Em. Fingering numbers are provided for guitar and bass. The guitar part continues with complex melodic lines and triplets. The bass and drums maintain the rhythmic pattern.

Em

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Em C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord progression: C, Am7, Em

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Tempo: ♩ = 125

Chord progression: Em, D, Em, 1. C, D

VOCAL

Take my hand I'll lead you to the pro-mised land
Take my hand I'll give you immor-

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

2. C D Am G Am

VOCAL

- ta - li - ty E - ter - see nal the youth truth the I'll take you to the path for you is de -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

1. F G 2. F G D

VOCAL

o-ther side _____ To - ci - ded _____ Yeah! Come-on! _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Guitar I

Guitar II

KEYBOARD

BASS

DRUMS

Oh oh oh oh oh oh oh oh

1. C 2. Dm C

VOCAL

Guitar I

Guitar II

KEYBOARD

BASS

DRUMS

oh oh oh oh oh oh oh oh

1.3. Dm C

3x, 4x 8va 3x, 4x 8va H P 3x, 4x 8va 2x 8va

3x, 4x 6 7 6 6 7 6 7 3x, 4x 6 5 6 5 3x, 4x 7 6 8 8 2x 14 13 14 15 15

VOCAL

2. Dm C oh oh

4. Dm C Em I oh oh

GUITAR I

TAB 7 5 7 3 7 5 5 3 7 7 9 7 7 10 7 7 9 9 7 7 10 7

GUITAR II

TAB 7 6 7 8 8 14 13 14 15 15 15 15 15 15 15 15

KEYBOARD

BASS

TAB 5 5 5 3 3 3 5 5 5 3 3 3 3 7 7 7 9 7 7 10 7 7 9 9 7 7 10 7

DRUMS

VOCAL

Em C

GUITAR I

TAB 7 7 9 7 7 7 10 7 7 7 9 9 9 9 7 7 9 9 7 3

GUITAR II

TAB 15 12 15 15 12 15 15 12 15 15 12 12 12 12 15 15 14 12 12 12 15 15 12 15 12 15 14 12 14 12 14 14 14 12 11 12 11 14 11 14 12 14 12 14

KEYBOARD

BASS

TAB 7 7 9 7 7 7 10 7 7 7 9 9 9 9 7 7 9 9 7 3

DRUMS

VOCAL

C Am7 Em7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Em7

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Em C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Detailed description of the first system: This system contains measures 1 through 4. The vocal line is mostly silent with a few notes in measure 4. Guitar I has a melodic line starting in measure 3. Guitar II has a complex melodic line with many accidentals and fingerings (e.g., 4 5 4 4, 7 4 5 4 4, 5 5, 5 4, 4 4, 5 4, 4 5, 4 4 5 4, 4 5 4 4, 7 8 7 9 7 7, 10 10, 10, 10, 7, 10 8 7 8 7 9 7). Keyboard, Bass, and Drums provide accompaniment. Dynamics include piano (P), hairpins (H), and a crescendo (C).

101

C Am Em N.C.

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Detailed description of the second system: This system contains measures 5 through 8. The vocal line has notes in measures 5, 6, and 8. Guitar I continues its melodic line. Guitar II has a complex melodic line with many accidentals and fingerings (e.g., 8 10 7 8, 8 7 8 7, 10 8, 8, 15 15, 15 15 14 12, 12 12 15 13, 12 14 12, 12, 15, 17 14 15, 17 14, 15 17, 17, 15, 16 17 14, 16, 17 14 15). Keyboard, Bass, and Drums provide accompaniment. Dynamics include 8va, C, and (8va).

VOCAL 

GUITAR I 

GUITAR II 

KEYBOARD 

BASS 

DRUMS 

VOCAL 

GUITAR I 

GUITAR II 

KEYBOARD 

BASS 

DRUMS 

Coda

VOCAL

G D D(onC) F

wait till a - no - ther day _____ Hea - ven can wait _____ Hea - ven can Hea - ven can _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

103

VOCAL

G D D(onC) F G

wait till a - no - ther day _____ Hea - ven can wait _____ Hea - ven can Hea - ven can _____ wait till a - no - ther day _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

L A

G

A

C

D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

M D

C

D

F

G

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

r8va

[illegible]

N.C. D
 VOCAL
 GUITAR I
 GUITAR II
 KEYBOARD
 BASS
 DRUMS
 rit.

BRING YOUR DAUGHTER... TO THE SLAUGHTER

브링 유어 도터...투 더 슬로터

by Bruce Dickinson

〈연주순서〉

Intro①→Intro②→Intro③→A→B→^{1.}C→A→B→^{2.}D→E→F→F→F→F→G→H→^{1.}H→^{2.}H→^{3.}H

〈주법해설〉

심플한 8비트이다.

리듬파트는 힘차게 밀어붙여도 좋을 것이다. 인트로의 베이스는 E음이 계속 이어짐으로 세련된 음색으로 힘있게 밀어보자. 드럼은 특히 어렵지 않으므로 필 등에서는 자기 나름의 프레이즈를 마

음대로 넣어보자.

기타는 대단한 기세가 있으나 연주 테크닉으로서는 그다지 어려운 곡이 아니다. 드라이브만 하면 비교적 빨리 칠 수 있게 될 것이다. 도중의 솔로 등도 트릭리한 프레이즈를 연주하고 있으므로 자기 나름의 프레이즈로 솔로를 취해도 좋을 것이다. 또 인트로에서는 픽 스크래치나 아밍, 피드 백 등을 맞추어 시끄럽고 폭발적인 분위기를 자아내 보자. G의 1~8마디째의 기타II는 뮤트 해서 연주할것. 그러나 그 직후에 기타I과 하모나이즈 하는 9마디째 이후는 뮤트를 해제하는 것을 잊지 않도록 하자.

106

♩=158

Intro ① Intro ②

N.C. D G D A D G Em

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Em

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

107

Em

VOCAL

He _____

Yeah

Heal - thy guy _

GUITAR I

GUITAR II

BASS

DRUMS

Em

Intro ③

Em

VOCAL

wow _____ All _____ right

say Yeah _____

GUITAR I

GUITAR II

BASS

DRUMS

108

Em
Yeah _____

Yeah _____

OH _____

Yeah _____

OH _____

uhe _____

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Em uhe Yeah Yeah

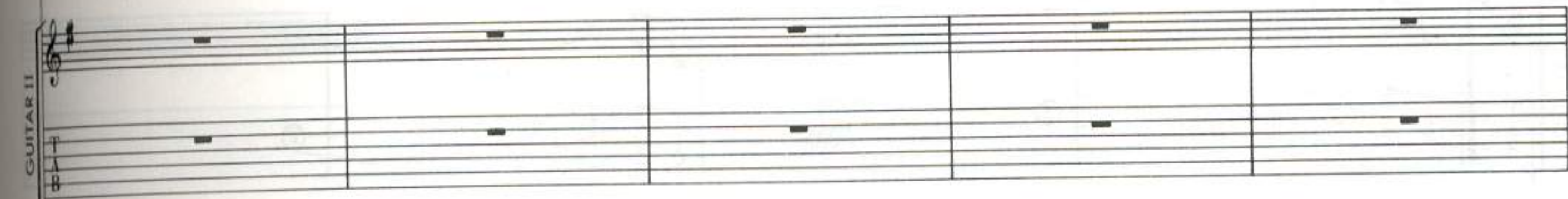


Yeah Yeah

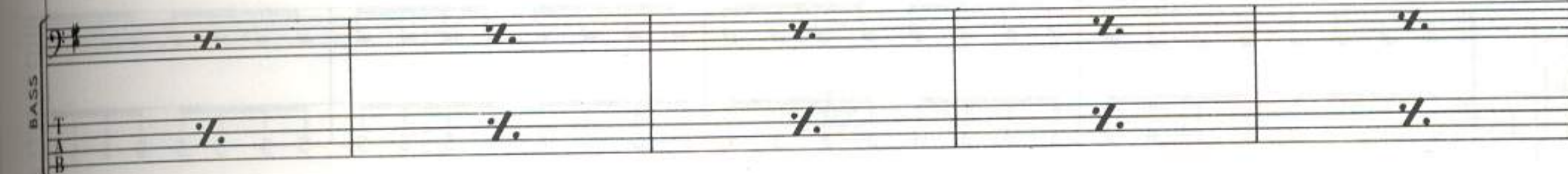
GUITAR I



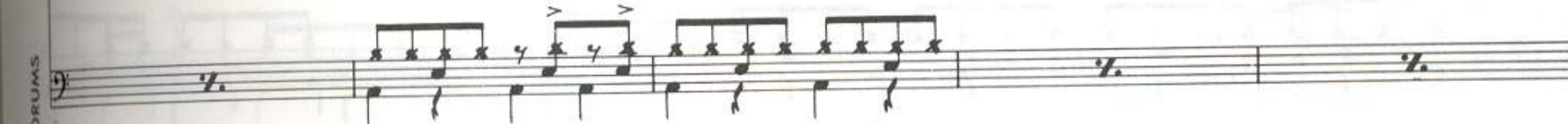
GUITAR II



BASS



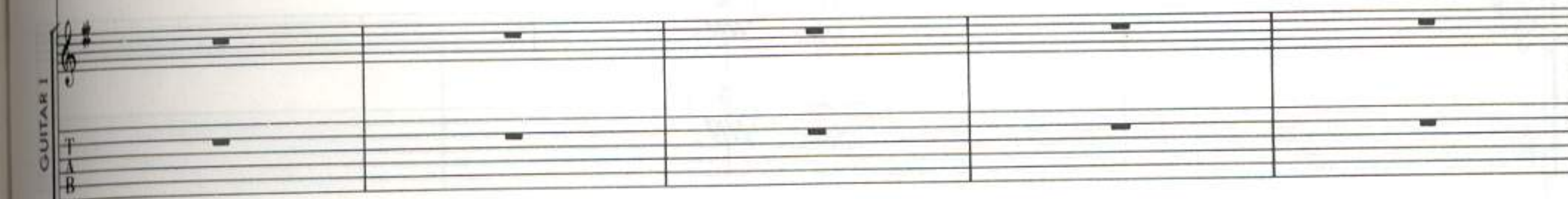
DRUMS



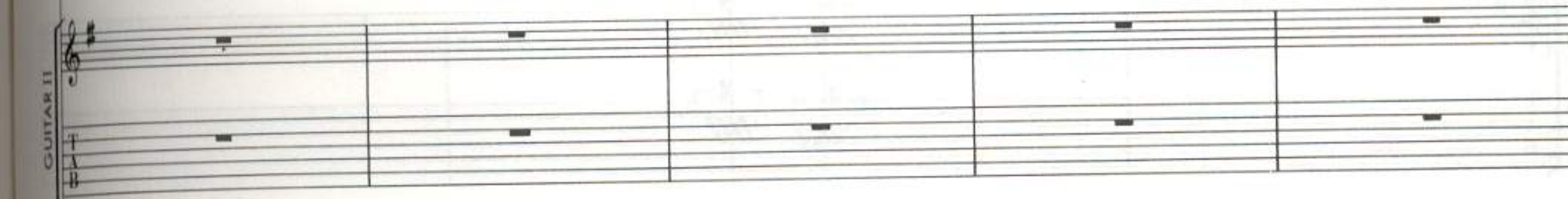
Em Yeah Yeah Yeah Ho - ney its getting close



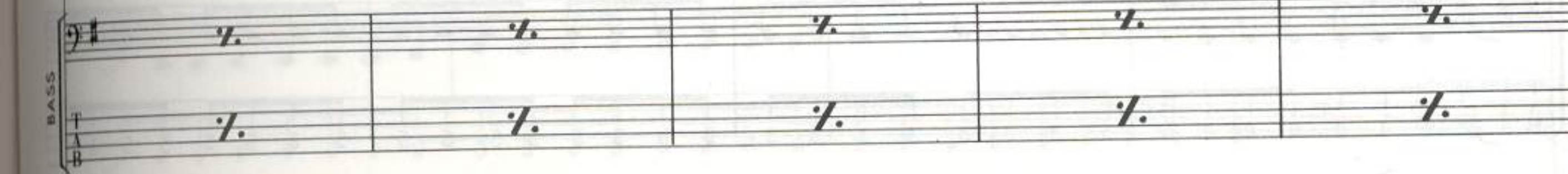
GUITAR I



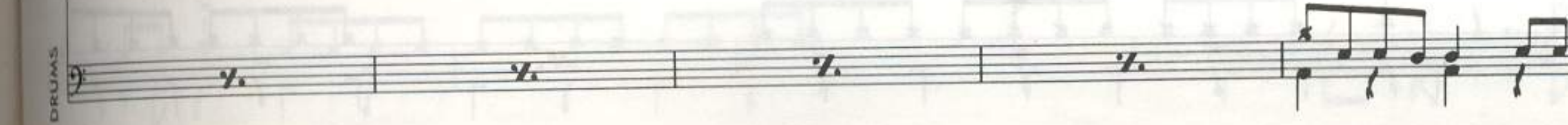
GUITAR II



BASS



DRUMS



[A] Em7 **Em7 (on G)** **A**

VOCAL

_____ to mid-night _____ And all the myths are still in town _____
 day _____ break _____ The sun is creep-ing in the sky _____
 True love and lip-stick on your
 No patent _____ remedies for

GUITAR I

GUITAR II

BASS

DRUMS

Em7 **Em7 (on G)** **A**

VOCAL

li - nen heart - ache Bite the pil - low make no sound
 Just empty words and humble pie If there's some living _____ to be done
 So get down

GUITAR I

GUITAR II

BASS

DRUMS

Em7 Em7 (on G) A

VOCAL

Be - fore your line be - comes your tomb _____
 on your knees honey Assume _____ an attitude _____

You'd bet-ter know that I'm the one____
 You just pray _____ that I'll be

GUITAR I

GUITAR II

BASS

DRUMS

GUITAR I

GUITAR II

BASS

DRUMS

GUITAR I

GUITAR II

BASS

DRUMS

Em7 Em7 (on G) A D

VOCAL

waiting So un-chain your back _____ door in - vite me _____ a - round
 Cos you know _____ I'm coming soon } Bring _____ your daugh -

GUITAR I

GUITAR II

BASS

DRUMS

GUITAR I

GUITAR II

BASS

DRUMS

GUITAR I

GUITAR II

BASS

DRUMS

GUITAR I

GUITAR II

BASS

DRUMS

B D Em

D Em

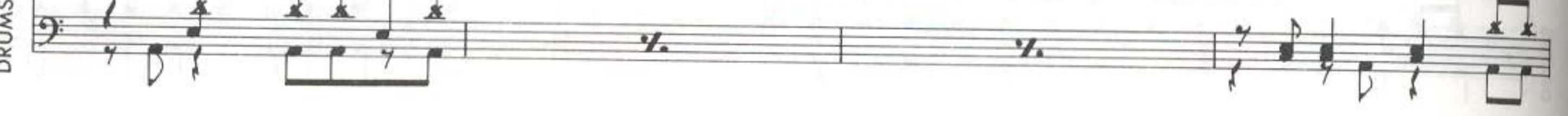
C

A

D



ter, bring your daughter to the slaughter Let her go,



D

A

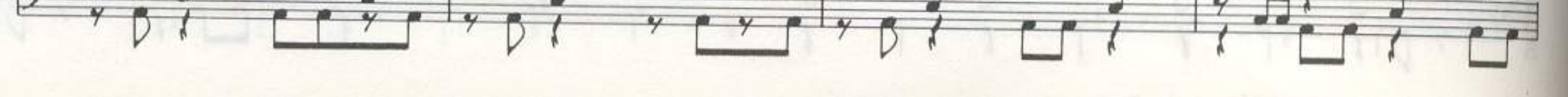
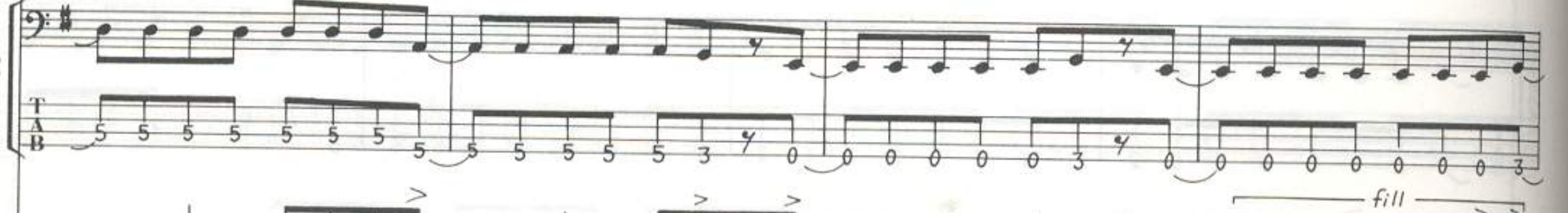
G

Em

D



let her go, let her go, Bring you daugh-



VOCAL

D Em D Em C A D

- ter, bring your daugh - ter Let her go, —

GUITAR I

GUITAR II

BASS

DRUMS

113

VOCAL

D A G Em 1. A G Em

let her go, let her go, let her go

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Em

Arm.

Arm.

114

VOCAL

GUITAR I

GUITAR II

BASS

DRUMS

Em

Honey its get - ting close to

Arm.

Arm.

VOCAL

2.
Em G D

So pick up your fool - ish pride, _____ no go - ing back No

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

D D G D A D Em

where, _____ no way, no place _____ to hide Let _____ her go

GUITAR I

GUITAR II

BASS

DRUMS

1H.C 1H.D 1H.C 1H.D

VOCAL

Em C A D G Em

GUITAR I

TAB

(x) 3 4 5 (x) 5 6 7 (x) 5 6 7 (x) 3 4 5 (x) 7 8 9

GUITAR II

5 5 3 5 5 3 5 5 5 5 5 3 3 3 5 3 3 14 14 14 vib. 14 14 12 14

BASS

0 0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 3 3 0

DRUMS

116

VOCAL

Em C A D G Em

GUITAR I

TAB

4 4

GUITAR II

14 12 12 14 12 12 14 12 12 15 15 12 15 12 12 14 14 14 14 13 12

BASS

4 4

DRUMS

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal: The vocal line is written in treble clef. It begins with a whole note chord of E minor (Em) in the first measure, followed by a whole rest. The second measure contains a whole note chord of C major (C), followed by a whole rest. The third measure contains a whole note chord of A major (A), followed by a whole rest. The fourth measure contains a whole note chord of D major (D), followed by a whole rest. The fifth measure contains a whole note chord of G major (G), followed by a whole rest. The sixth measure contains a whole note chord of E minor (Em), followed by a whole rest.

Guitar I: The guitar I part is written in treble clef. It begins with a whole rest in the first measure. In the second measure, it plays a whole note chord of E minor (Em). In the third measure, it plays a whole note chord of C major (C). In the fourth measure, it plays a whole note chord of A major (A). In the fifth measure, it plays a whole note chord of D major (D). In the sixth measure, it plays a whole note chord of G major (G). In the seventh measure, it plays a whole note chord of E minor (Em).

Guitar II: The guitar II part is written in treble clef. It begins with a whole rest in the first measure. In the second measure, it plays a whole note chord of E minor (Em). In the third measure, it plays a whole note chord of C major (C). In the fourth measure, it plays a whole note chord of A major (A). In the fifth measure, it plays a whole note chord of D major (D). In the sixth measure, it plays a whole note chord of G major (G). In the seventh measure, it plays a whole note chord of E minor (Em).

Bass: The bass part is written in bass clef. It begins with a whole rest in the first measure. In the second measure, it plays a whole note chord of E minor (Em). In the third measure, it plays a whole note chord of C major (C). In the fourth measure, it plays a whole note chord of A major (A). In the fifth measure, it plays a whole note chord of D major (D). In the sixth measure, it plays a whole note chord of G major (G). In the seventh measure, it plays a whole note chord of E minor (Em).

Drums: The drums part is written in bass clef. It begins with a whole rest in the first measure. In the second measure, it plays a whole note chord of E minor (Em). In the third measure, it plays a whole note chord of C major (C). In the fourth measure, it plays a whole note chord of A major (A). In the fifth measure, it plays a whole note chord of D major (D). In the sixth measure, it plays a whole note chord of G major (G). In the seventh measure, it plays a whole note chord of E minor (Em).

Em C A D G Em

VOCAL

Bring your daughter to the sewer

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

ter, bring your daugh - ter bring your daugh - ter bring your daugh - ter bring your daugh -

GUITAR I

2x Tacet →

GUITAR II

2x Tacet →

Arm.

BASS

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

DRUMS

3x >

VOCAL

ter bring your daugh - ter to the slaugh - ter bring your daugh -

GUITAR I

2x Tacet →

GUITAR II

2x Tacet →

BASS

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0

DRUMS

(4 times)

VOCAL

Chords: **G** **Em** **G** **Am**

Ah ah ah ah ah ah ah

GUITAR I

GUITAR II

BASS

DRUMS

119

VOCAL

Chords: **C** **D** **Em**

ah ah ah ah ah

GUITAR I

GUITAR II

BASS

DRUMS

Em G Am

VOCAL

ah ah ah ah ah ah ah ah

GUITAR I

TAB 8 7 10 7 8 7 10 7

GUITAR II

TAB 9 8 7 8 10 8 7 8

BASS

TAB 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

DRUMS

C D Em D

VOCAL

ah ah ah ah ah ah Bring your daugh -

GUITAR I

TAB 9 9 7 5

GUITAR II

TAB 9 9 7 5

BASS

TAB 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 9 7 9 7 7 5 3

DRUMS

VOCAL

II D Em D Em C A D A

- ter, bring your daugh - ter Let her go, _____ let her go, -

GUITAR I

GUITAR II

BASS

DRUMS

fill

121

VOCAL

A G Em 1. D 2. Em D

_____ let her go _____ Bring your daugh - Bring your daugh -

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

3.
Em A G Em A G Em

Let her go, _____ let her go, _____

GUITAR I

GUITAR II

BASS

DRUMS

VOCAL

Em A G Em E7⁺⁹

let her go

GUITAR I

GUITAR II

BASS

DRUMS

THE CLAIRVOYANT

투시 능력자

by Steven Percy Harris

<연주순서>

Intro①(with Repeat)→Intro②→^{1.}→Intro②→^{2.}→Intro③
→A→B→^{1.}→A→B→^{2.}→C→D→E→D.S.→A→
^{3.}→C→D→to Coda→F→G

<주법해설>

라스트 가까이에서 더욱 스피드감 넘치는 곡이다. 그다지 어렵
다고는 여기지 않을지도 모르지만 절대로 무시해서는 안된다. 최
대의 포인트는 비트가 변하는 D이다. 1박 전이 계기가 돼 있으므로
앞곡에 비해서 쉬울지도 모르지만 어느 정도의 숙련은 필요할
것이다. 그곳에서 전원이 호흡을 맞추어 주면 쉬울 것이다. 또 E나
G의 1박전에서 $\frac{5}{4}$ 박자로 변하지만 타이밍을 물린다기 보다는
한 호흡 사이를 뚫다고 하는 느낌이 든다.

드럼은 자잘한 것처럼 보이지만 실제로는 같은 패턴의 연속이므로

걱정할 일은 없다. 또 템포가 미묘하게 변화해감으로 전체를 끌어
당겨가는 기분으로 연주하자.

베이스는 우선 인트로의 리프를 완전히 누를 것. 곡 전체를
통해서 리프가 보였다 안보였다 하므로 악센트의 위치등을 충분히
파악해서 완벽하게 마스터 해보자.

기타의 프레이즈는 꽤 팝적이다. 특히 어려운 곳은 없으므로
기분 좋게 연주하자. E의 솔로도 해머링 온이나 풀링 오프를 묶은
것으므로 빠른 연주라고는 하지만 그다지 어렵지 않다. 템포를
느리게 하여 연습하면 마스터 할 수 있을 것이다.

곡을 통해서 D→Dm→Cm→Dm→E→Dm의 조바꿈이 행하여지
고 있다. 대부분은 관계조를 근원으로 한 기본적인 어프로치이므로
각자 노력하기 바란다.

♩=100

Intro ①

D

D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Intro ②

1. 2. D C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

C D

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Intro ③

D

C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measures 1-4 of the first system. The score includes staves for Vocal, Guitar I, Guitar II, Keyboard, Bass, and Drums. Guitar I and II have extensive fretboard notation with fingerings and bends. The Bass line features a complex rhythmic pattern with triplets and sixteenth notes. The Drums part shows a steady beat with various drum sounds indicated by symbols.

125

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Measures 5-8 of the second system. The score continues with the same instruments. Guitar I and II have more fretboard notation, including a final bend in measure 8. The Bass line continues with its complex rhythmic pattern. The Drums part maintains the steady beat. The system concludes with a double bar line and a key signature change to B minor.

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Feel the sweat break on my brow
I won-der why I won-der how
Just by look-ing though your eyes

Is it me or is it sha-dows that are Den-cing on the walls
That is seems the po-wers get-ting stron-ger Eve-ry-day
He could see the fu-ture penetrating right In through your

< Synth. >

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Is this a dream or is it now
I feel a strenght an inner fire
mind See the truth and see your lies

Is this a vi-sion or nor - ma-li-ty I see Be-fore my eyes
But I'm scared I won't be a-ble to cont-rol it a-ny-more
But for all his po-ver couldn't fore see his own demise

VOCAL

B Dm B^b C 2x Dm 1. C

a - ny - more

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

127

VOCAL

2.3. C C Cm A^b B^b Cm A^b

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

fill

♩ = 140

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

There's a time to live _____ and a time to die _____ When it's time to meet _____ the ma-ker _____

Chords: B^b, D, Dm, B^b(onD), C(onD), Dm, B^b(onD), C

128

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

There's a time to live _____ but isn't it _____ strange _____ That as soon as you're born _____ you're dy- ing _____ There's a

Chords: C, Dm, Dm, B^b(onD), C(onD), Dm, B^b(onD), C to C⁺, Dm

VOCAL

Dm B^b(onD) C(onD) Dm B^b(onD) C Dm

time to live _____ and a time to die _____ When it's time to meet _____ the ma-ker _____ There's a

GUITAR I

GUITAR II

8va →

KEYBOARD

BASS

DRUMS

129

VOCAL

Dm B^b(onD) C(onD) Dm B^b(onD) C

time to live _____ but isn't it strange _____ That as soon as you're born _____ you're dy- ing _____

GUITAR I

GUITAR II

8va

KEYBOARD

BASS

DRUMS

♩ = 107

E

E

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

r 8va →

-(8va)

P + H

H P

P + H

H P

r 8va →

H + P

H + P

r 8va →

H + P

H + P

The image shows a page of musical notation for a guitar solo. The notation is arranged in a system with six staves, each labeled on the left side: VOCAL, GUITAR I, GUITAR II, KEYBOARD, BASS, and DRUMS. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4.

- VOCAL:** The vocal staff is empty, with a treble clef and a key signature of E major.
- GUITAR I:** The guitar I staff features a complex melodic line with many sixteenth and thirty-second notes. It includes various fret numbers (e.g., 14, 12, 16, 17, 19) and dynamic markings (e.g., *C*, *H+P*, *P*). There are also some slurs and ties.
- GUITAR II:** The guitar II staff features a rhythmic accompaniment with eighth and sixteenth notes. It includes fret numbers (e.g., 9, 7, 6, 5) and dynamic markings (e.g., *C*, *H+P*, *P*). There are also some slurs and ties.
- KEYBOARD:** The keyboard staff is empty, with a treble clef and a key signature of E major.
- BASS:** The bass staff features a rhythmic accompaniment with eighth and sixteenth notes. It includes fret numbers (e.g., 7, 9, 6, 5) and dynamic markings (e.g., *C*, *H+P*, *P*). There are also some slurs and ties.
- DRUMS:** The drums staff features a rhythmic accompaniment with eighth and sixteenth notes. It includes dynamic markings (e.g., *C*, *H+P*, *P*). There are also some slurs and ties.

The notation is written in a standard musical notation style, with a key signature of E major and a time signature of 4/4. The guitar parts include fret numbers and dynamic markings, while the other parts are primarily rhythmic.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a multi-staff arrangement for a band, including vocal, guitar I, guitar II, keyboard, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The vocal part is in the treble clef, while the guitar I and II parts are in the treble clef. The keyboard part is in the treble clef, and the bass and drums parts are in the bass clef. The score includes various musical notations such as notes, rests, chords, and fingerings. The guitar I part features complex fingerings and a solo section. The guitar II part provides a rhythmic accompaniment. The keyboard part is a simple harmonic accompaniment. The bass part provides a steady bass line. The drums part provides a steady beat. The score is divided into measures by vertical bar lines. The key signature is G major, and the time signature is 4/4. The score includes a variety of musical symbols and notations, including notes, rests, chords, and fingerings. The guitar I part is particularly detailed, with many fingerings and a solo section. The guitar II part is more rhythmic, with many eighth and sixteenth notes. The keyboard part is a simple harmonic accompaniment, with many chords and single notes. The bass part is a steady bass line, with many eighth and sixteenth notes. The drums part is a steady beat, with many eighth and sixteenth notes. The score is a comprehensive musical arrangement of the song, suitable for a band performance.

Coda

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

C Dm F Cm A^b(onC) B^b(onC) Cm A^b(onC) B^b Cm

- ing There's a time to live _____ and a time to die _____ When it's time to meet the ma-ker _____ There's a

132

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Cm A^b(onC) B^b(onC) Cm A^b(onC) B^b

time to live _____ but isn't it strange _____ That as soon as you're born _____ you're dy - ing _____

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

and _____ re - born _____ a - gain ?? _____

Chords: G, D, C, D, P

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chords: C, D

FEAR OF THE DARK

피어 오브 더 다크

by Steven Percy Harris

〈연주순서〉

Intro①→Intro②→^{1.}→Intro②→^{2.}→A→B→^{1.}→B
→^{2.}→C→D→E→F→G→D.S.①→§①C→to①→Coda
①→H→I→J→K→L→^{1.}→L→^{2.}→L→^{3.}→D.S.②
→§②C→to②→Coda②→D.S.③→§③F→G→to③→C
Coda③→M→N

〈주법해설〉

라이브한 라스트를 장식하는 스케일이 큰 곡이다. 다만 이 곡에서도 템포 체인지가 자주 행하여짐으로 주의가 필요하다. 시초가 있는 곳과 없는 곳이 있으므로 리듬때는 물론 기타 파트도 확고한 템포감을 가져두자.

인트로부터 B까지는 C이후의 부분과 대조적으로 연주하자. 같은 모양으로 엔딩을 조용히 끝내는 것이 특징이다.

드럼은 비트가 점차적으로 변해감으로 템포 체인지와 같이 확실히 파악해 두자.

베이스에서 인트로2의 프레이즈를 완전히 파악하고 C이후는 음표가 꽤 많음으로 세로의 라인을 정돈하는 것이 중요하다.

기타는 거의가 같은 배경을 하고 있으나 베이스와 같이 C이후는 16분음표가 많음으로 세로의 라인을 정돈하는 것과, 함께 빨라지지 않도록 주의할 것. 그리고 인트로나 엔딩의 프레이즈는 충분히 울려 연주하도록 하자.

♩ = 76

VOCAL

N.C. Intro ① Dm C Dm C

GUITAR I

< Distortion >

7 7 7 7 5 5 6 6 5 5 7 7 5 7 5 5 5 5 5 5 7 7 5 5 5 5

GUITAR II

< Distortion >

5 5 5 5 5 5 7 7 8 8 7 7 5 5 8 5 3 3 3 3 0 0 2 2 0 0 3 3 2 3

KEYBOARD

BASS

⑤ ③

DRUMS

Am G Am F G

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

rit.-

Intro ②
a tempo.

Dm B^b C B^b C Dm B^b 1. C

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

2x

2.
C

VOCAL

I am a man who walks a-lone And when I'm wal - king a dark

GUITAR I

GUITAR II

KEYBOARD

< Synth. >

BASS

DRUMS

136

VOCAL

road At night or strol - ling through the park When the light be-gins to change

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

C F G Dm B^b C

I some-times feel a lit - tle strange A lit - tle anxi - ous when it's dark Fear of the dark, -

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

B^b C Dm C B^b F G 1. Dm

fear of the dark I have cons - tant fear that some-thing's al - ways near Fear of the dark, -
 fear of the dark I have a pho - bia that some - one's al - ways

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(♩=107) ①②

2. Dm Dm C B^b C Dm

VOCAL

there

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

①② to Dm

Have _

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm **B^b** **C** **Dm**

— you run your fin - gers down — the wall — And have you felt — your neck skin crawl When you're sear - ching for — the light? —

139

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Dm **B^b** **C**

Some - times when you're scared — to take — a look — At the cor - ner of — the room —

VOCAL

C Dm B^b E C Dm

— You're sensed that something's watching you — Fear of the dark, — fear of the dark —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

Dm C B^b F G Dm B^b

— I have — cons — tant fear that some — thing's al — ways near — Fear of the dark, —

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

B^b C Dm C B^b F G Dm

_____ fear of the dark _____ I have a pho - bia _____ that some-one's al - way there _____ Have _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

141

VOCAL

③ Dm B^b C F G Dm B^b C

_____ you e - ver been _____ a - lone _____ at night _____ Thought you heard _____ foot - steps _____ be - hind _____ And turned a-round and no - one's there ? _____
 ing hor - ror films _____ the night _____ before _____ Debating witches and folklore _____ The unknown troubles on your mind _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

C Dm B^b C F G Dm

And as you quicken up your pace You find it hard to look again
May be your mind is playing tricks You sense, and suddenly eyes fix

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

(♩ = 116)

VOCAL

Dm B^b C B^b C

Be-cause you're sure there's some-one there
On dan-cing sha-dows from be-hind } Fear of the dark, fear of the dark

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord progression: Dm C B^b F G Dm

VOCAL
I have ____ cons - tant fear that some-thing's al - ways near Fear of the dark, _

GUITAR I
TAB: 7 5 5 3 3 1 3 1 5 3 7 5

GUITAR II
TAB: 7 5 5 3 3 1 3 1 5 3 7 5

KEYBOARD

BASS
TAB: 5 5 5 3 3 3 1 1 1 3 5 5 5 5

DRUMS

143

Chord progression: B^b C Dm C B^b F G to ③ Dm

VOCAL
fear of the dark ____ I have a pho - bia ____ that some-one's al - ways there

GUITAR I
TAB: 4 4 5

GUITAR II
TAB: 4 4 5

KEYBOARD

BASS
TAB: 4 4 5 5 5

DRUMS

D.S. ①

Coda ①

(♩ = 116)

VOCAL

Dm Dm B^b Gm B^b C

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

144

VOCAL

Dm B^b Gm B^b C Dm

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord Progression: Dm B^b Gm B^b C Dm

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

Chord Progression: Dm B^b Gm B^b C Dm

VOCAL

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

F#m D E

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

148

VOCAL

F#m Dm 1x Tacet →

Fear of the dark, _____

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

VOCAL

B^b Gm Am Dm

fear of the dark _____ Fear of the dark, _____ fear of the dark _

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

149

VOCAL

1.2. Dm (1x Tacet) 3. Dm

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

D.S. ②

Coda ②
Dm

VOCAL
Watch -

GUITAR I
5 5 5 5 5 5 7 7 8 8 5 5 8 7 5 5

GUITAR II
5 5 5 5 5 5 7 7 8 8 5 5 8 7 5 5

KEYBOARD

BASS
5 5 5 5 5 5 7 7 8 8 5 5 8 7 5 5

DRUMS

Coda ③
Dm M B^b C Dm C

VOCAL
there Fear of the dark, _____ fear of the dark _____ I have ____ cons-

GUITAR I
7 5 3 1 5 3 7 5 5 3

GUITAR II
7 5 3 1 5 3 7 5 5 3

KEYBOARD

BASS
5 5 5 1 1 1 3 3 3 5 5 5 3 3 3

DRUMS

150 D.S. ③

B^b F G Dm B^b C Dm C

VOCAL
- tant fear that some-thing's al - ways near Fear of the dark, _____ fear of the dark _____ I have a

GUITAR I
3 1 3 5 7 5

GUITAR II
3 1 3 5 7 5

KEYBOARD

BASS
1 1 1 3 5 5 5 5 5 5

DRUMS

rit.-

(♩=76)
a tempo.

VOCAL

B^b F G Dm

pho - bia some-one's al-ways there

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

151

VOCAL

C Dm B^b C F G Dm

When I'm walk - ing a dark road I am a man who walks a - lone

GUITAR I

GUITAR II

KEYBOARD

BASS

DRUMS

rit.-